

TRANCE 5000

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TRANCE 5000

March/April '93
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5452 Blvd. St. Laurent #3
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Canada



SHAKE WELL • BIEN AGITER

INTRO

Considering how fast we're growing there's probably a lot of you out there who are new to Trance 5000 and wondering "just what the heck is it all about anyway?" You've heard of pirate radio, right? Well this is pirate publishing; that is to say we publish what we want, whenever we want to! Appropriating, assimilating, and redistributing the information to you the reader/raver. We have no office, no fax machine, no printer, etc. All we have is a mailing address, a phone number, and a fax service. As for the rest we beg, borrow, and steal as best we can, scraping together each issue in anyway possible. However, we do our best to publish every 7 weeks or so and we cover the previous month and the month to come. Although featuring the usual network info, this issue is also a journal of sorts; a collection of subjectively written articles. I hope you find the end result pleasing, and somewhat provocative (in the best sense of the word!).

Mini-Mono



100% Pure Squeezed

HOME STYLE
WITH JUICY BITS OF ORANGE

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The Home Planet



3

Editorial

Letter to the Editor:

"Somebody asked me the other day: "Hey, how'd you like to go to a rave?" Well, I wouldn't mind, but I don't think I could stand more than 5 minutes of "boom-tss, boom-tss, boom-tss." Yeah: just turn off that robot music and I'll show up no problem. How can you listen to that shit anyway? I can't listen to it straight, never mind on drugs: they Put all these weird squeaky munchkin voices in just to fuck you up. What ever happened to Eric Clapton, what of Jimmy, Janice, and Led Zeppelin, Sting, and Barry Manilow? A whole generation of kids are now missing out on the Classics.

And what the hell's this "Smart Bar" nonsense anyway? When I go out, there's only one thing I wanna put in my system: a good cold friggin' BEER!

This flagrant indulgence in pansy pagan hedonism is leading to a very serious breakdown of our Judeo/Christian values! Thousands of sweaty youths are gathering in tribal fashion, consuming Smart drinks, sucking on lollipops (!) and dancing in weird ways to some very deranged music that sounds like it's made by and for machines exclusively. What the hell is this world coming to anyway?

Kids, I ask, no, I implore you: do yourselves a favour: this weekend for a change, do something really interesting: take yourself and your buddies to watch a hard hittin' hockey game, to drink a beer at a bar, to go see a good solid rock band... Anything! But for crying out loud, stay away from those raves!

Johnny Storm
West Island, Montreal

Mini-Mono responds:
Dear Mr. Storm, thank you for taking the time to enlighten us on the benefits of having a suburban mentality. See you at the next Guns 'n Roses riot.

You know it's funny; you'd think that record companies would jump at the chance to promote their new releases through a publication such as *Trance 5000*. But that's just not the case. Apparently, mailing said publication with a written request for new release info is not enough! You must also fax and phone them and then maybe, just maybe, you'll get a nibble. (I believe it's called *cross referencing* your mediums, or some such nonsense)...But the fact of the matter is that I just don't have the budget to do that!

Then there's the matter of **common courtesy**. I don't know; call me crazy or old fashioned, but if I had a record company and somebody took the time and money to write about my latest releases free of charge and then even took the time to send me a copy I'd be quite pleased; why, I might even be inclined to **thank** that person. Not so with most record companies nowadays it seems... Of the eight labels featured last issue only three took the time to send letters of thanks: Low Spirit, Vortex, and EX (who also sent records); as well, **Toronto Underground** (Hi-Bias) sent us a white label. To these people who took the time, I say thank you from the bottom of my heart. As for the others... Maybe 4 out of 8 ain't too bad an average in the music industry after all, but I'm not interested in rewarding laziness or lowest common denominator mentality. It takes 1 minute to get off your ass, put pen to paper and then punch up the numbers on the fax machine. (Let me give you a hint: a fax machine is a device which allows you to communicate pictures and words to anybody with a similar device instantaneously. The key word here is **communicate**; that's something that humans do with each other to exchange information, give confirmation, express dissent, engage in ritual social niceties, etc., etc...)

I suppose it's the same bullshit that anybody who's ever tried to do something new has encountered... You struggle so hard to achieve so relatively little. Any of you who've sought work as a D.J. for the first time (or any such similar situation) know the deal: Nobody wants to give you a break 'cause you don't have a "name", but you can't build a name without experience, and so... This vicious circle looms large on your event horizon. But you keep pluggin' away on your own until strangely enough, one day, they're calling you!

Now, all this may sound like so many sour grapes, and I suppose, to be honest, that it is. But that doesn't negate the authenticity of the message does it?

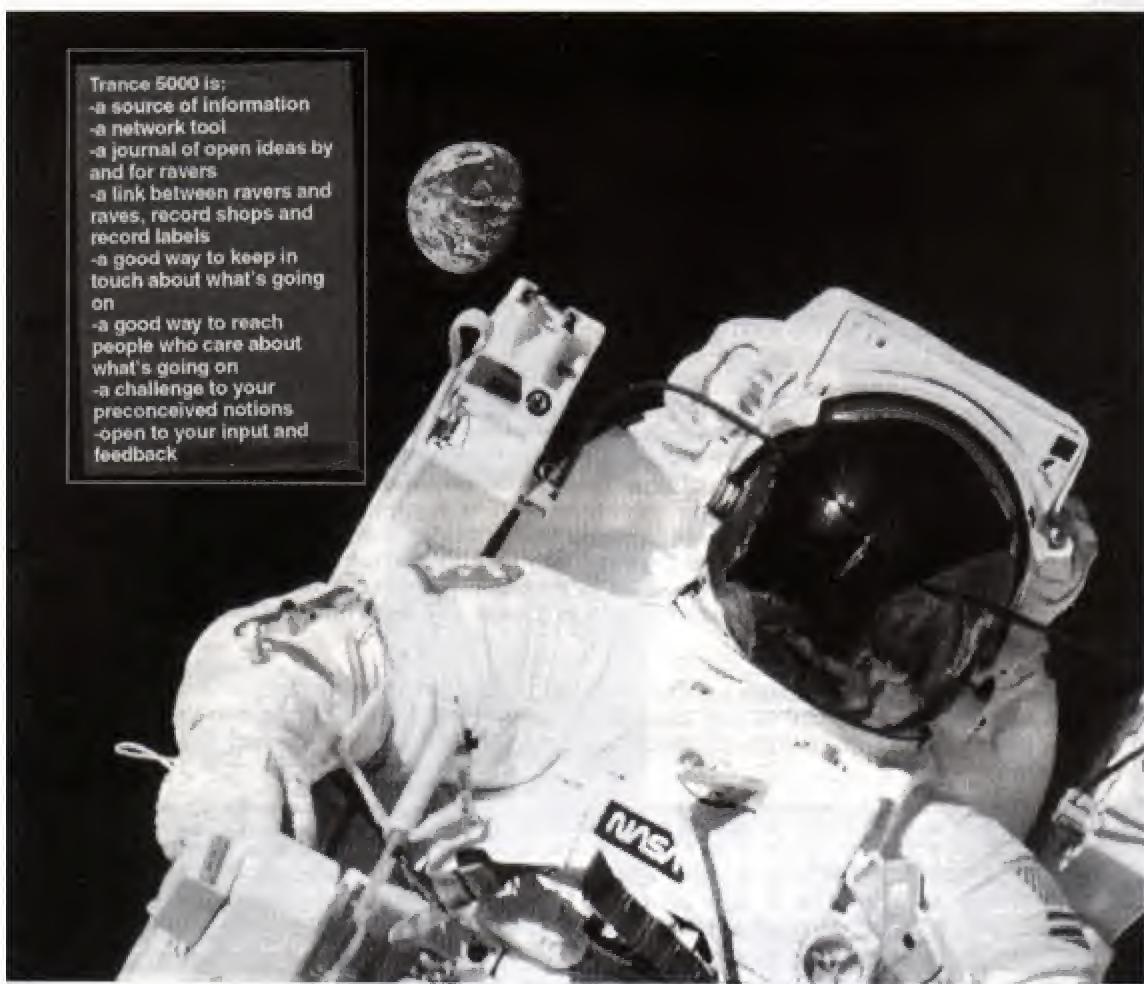
Now that I've got that little rant out of the way, I must say that I was extremely impressed by the level of support from local industry folks, not to mention our beloved ravers. I can't tell you the number of calls we've received in the last few weeks: people calling to thank us, people asking when the next issue's coming out, offers of distribution in various cities, not to mention the fact that international promoters have been showing up on our doorstep every weekend for the last month solid, inquiring about the possibility of holding a rave here in Montreal! (psst: if you really want to impress us, just put us on a plane, and fly us somewhere, preferably warm and sunny!)

To anybody who's supported us and the scene in any way, shape, or form, we thank you; your support makes all our hard work worthwhile! Our promise is that with your continued support, every issue will be as good as we can possibly make it; we have no mandate other than that. We have no set style, format or content, nor do we desire one; we insist on remaining *absolutely free* to re-invent ourselves each and every issue. If you find any merit in what's being said here, then I wholeheartedly invite you to **read on!**

Mini-Mono



Trance 5000 is:
-a source of information
-a network tool
-a journal of open ideas by
and for ravers
-a link between ravers and
raves, record shops and
record labels
-a good way to keep in
touch about what's going
on
-a good way to reach
people who care about
what's going on
-a challenge to your
preconceived notions
-open to your input and
feedback



Radio Shows:

(Please note: any show past midnight is listed for the following day)

Montreal:

Tues. 1-4 am
Tues. 12-2 pm

CKUT 90.3 FM tel. 398-4616

Rave w/DJ Tiga & Gnat
"MindDrop" w/Mark S. (+ Mini-Mono as a guest)

Mon. 0-1 am
Sat. 7-9 pm
Sun. 2-7 am

Non-techno

"Sound of Soul" w/Ricky Dee
"Masters at Work" (hip hop)
"Utopia's Paradise" (house)

Thurs. 8-10 pm

C.R.S.G 88.9 (cable FM) tel. 848-7400
"Techno Magnetism" w/Mimikos & Sami

Toronto:
Sun. 4-6 pm

CIUT 89.5 FM
"Hard Drive" w/James St. Bass

Ottawa:
Sun. 2-7 am

CKCU 93.1 FM fax: (613) 733-6783
"Planet Rave" w/DJ Techno Brat

Distributors of Trance 5000

In Montreal: Bunker
Dutchy's
Tabou

In Toronto: Play De Record
X-Static

Network Info

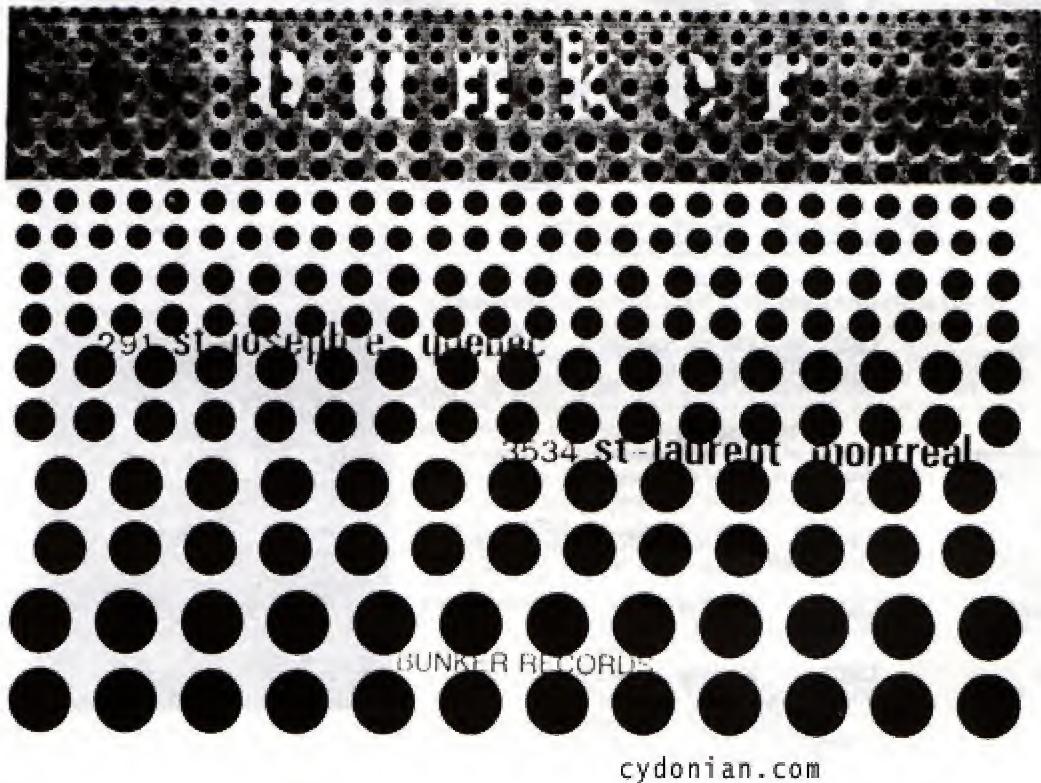
O.K....There's a lot happening all over the place, but basically it goes something like this: for upcoming **Montreal events** see DJ Tiga's column; (apart from what he mentions, Thomas of F.S.K.1138 is playing on March 25 at **Yellow Door** cafe, on the ambient tip; tel. 524-8902 for info)...For upcoming **Toronto events** check out the "Toronto at a Glance" section provided by Eugene of **Play De Record**, and for **reviews** and upcoming stuff stateside, reference Lady Jane's column. Easy as 1, 2, 3.

Other stuff...Montreal: Trance 5000 will be shifting into high gear when we return from Germany's Mayday; watch for Trance 5000 t-shirts, record releases , and our very first ravel

Quebec city: ESP is a new organization that's now bringing smart drinks to Quebec city (they send thanks to DNA's Justin!) They'll also be producing raves (in association with **Space Frogs**), new techno bands, etc. In the works: an organized bus trip down for "Solstice" on the 27th, and an Acid Party/Rave in Quebec city sometime in May.

Toronto/Ontario: Rupert and Alexander (better known as the "Legion of Green Men") have set up their own Indie label called **Post Contemporary**. It's an artist run label "Dedicated to the more mutant side of Dance". If you'd like to hook up with them call: (416) 632-4384; their "Time Tunnel" EP is available for distribution through **Cargo**, and **Deko** now has his own label; it's called **Satellite New Muzik**.

Ottawa: **Planet Rave Productions** is a sound system/organization based in Ottawa that features a radio show (CKCU 93.1 fm, late saturday nights from 2-7 am), charts, and rave tours with DJ Tekno Brat, DJ Kurtis, DJ Motomasa, and DJ Psycho Instinct. **Contact:** fax: (613) 733-6783.



NEW FROM:

(Cool Labels That Hooked Up With Trance 5000 For This Issue)

Three magazine covers from 1978. The first cover, 'D', features a stylized letter 'D' with a sunburst effect. The second cover, 'Import-Export-Music', shows a grid of four album covers: 'USA IMPORT RECORDS', 'SINT JACOBSPARKT 75', '2000', and 'ANTWERPEN'. The third cover, 'Vortex Records', features a large 'Vortex' logo with '3M' and 'FROM YANNA YU' at the top.

WONKA		WONKA RECORDS and wonka records	
OVER		100% vinyl records 100% wonka records	
over 35 / 2	independent	only compilation 10,000,-	30
over 36	members of parliament	Northern boy vol. 3	
over 37	no a cappella	100 wonka singl	
over 38	spaceman funk		
over 39	the house works vol. 1+2		
over 40			
over 41	show 100	Blacklist entries, double cd	60
over 35-37	spiritual		
over 38-40	clock	Performer's favorite	
over 39-41	the house works vol. 3	Highlights are ready, double 12"	30
over 42	mark mying	highlights are modified	30
over 43	the generator	best of vol. 4	30
		I like it (you MTV) (wonka report)	
		F now up	
over 40		only records 10,000,-, unweighted poly	
black label, limited, a-funk (funk/fusion/energy), beatbox,			
1-4 NL, R			



[View all reviews](#)

With
Regards,

FOR MORE INFORMATION

cydonian.com



A Commentary on the Toronto Scene

by Lady Jane

As many of us will agree, the Toronto rave community has been a major force in bringing North America up to date with international rave standards. Now that raves have been a regular occurrence for about a year and a half, doubts are being raised as to whether the vitality and integrity of the rave organizations and of the ravers themselves is starting to fade. Just like a loaf of bread: it won't always stay fresh. But can its freshness be prolonged by putting it in the freezer? I'm sure that there are many individuals out there who want the rave scene to retain its original freshness and are frustrated by its increasing tendency towards greed and commercialism (I'm sure you all know which promoters I'm talking about!) Rave is not a fad, it's here to stay; and it will, but only with your support, so vote carefully with your consumer dollar; care about what you're buying into!

Toronto Reviews:

Sykosis - "Wired" Saturday February 20th. The first impression any raver gets is one of the venue; whether its adequate, and more importantly, whether it's impressive; anyone can rent a warehouse, throw in a few bass bins, DJ equipment, and a few lights. It's the venues which are transformed so that the ravers forget their terrestrial whereabouts which are distinguished from the rest. The venue chosen by **Sykosis** falls into the category of the latter. The space was apparently being renovated at the time of the rave, with evidence of drywall and the smell of fresh paint. This gave the rave a fresh clean feeling. The two floor, two arena (hardcore/progressive house) method worked well, and satisfied most of the 1000 or so bouncing ravers. Best of all was the incredible laser which pierced through the clouds of dry ice. DJs on the night included **Ruffneck, Jungle Phd, James St Bass, A Place Called Bliss, and Andy Roberts**. Great music, acceptable vibe; only acceptable because there was a lack of enthusiasm among some of the crowd. Perhaps the Toronto scene has become spoiled? Overall it was a successful event and to sum it up in one word: **psychotic!**

Chemistry Saturday February 27th. Chemistry have a solid reputation of putting on a good show. This one was no exception. One of their trademarks is their ability to transform any location into a pleasingly surreal landscape: this event was at 23-Hop, an alternative club downtown. The club was modified so that the second floor was closed off, and special attention was given to the chill-out rooms. Hats off to Chemistry who pulled off this micro-rave with **Alix of London, Mr. Mental, A Place Called Bliss** (love that name), and **Disco Dan** along with **MC Rush**'s healthy lungs. Unfortunately **Dr No** couldn't make it due to the efficiency of our Canadian customs officials...The vibe was somewhat altered by the fact that a lot of people were tripping out on something other than the music. **Chemistry** have once again shown how to throw a great party! Keep your eyes peeled for their **newsletter** and their input in a new publication called **Buzz**.

Pleasure Force - "Hypnotic Justice" Saturday March 13th. Although we couldn't make it we have spics everywhere who give us the lowdown on any event. Overall impression of this event was very positive, with tribute going to **Colin Dale** for his great DJ'ing. The set up was according to Toronto rave standards: upstairs was hardcore and breakbeat with **Greek, Ruffneck, John E., and gasp! the "return" of Dog Whistle**. Downstairs was the groovy progressive house/chill-out level with **Tonto, Disco Dan, and Andy Roberts**. Most inspiring visual was without a doubt the incredible laser. **Psychotropic** performed "live" (ha ha). Quite an impressive turnout of about 1000 despite the steep admission price.

Upcoming events(U.S.A.):

Tempest Production from Boston presents **"Reverse"** Rave on April 3rd, 1993. Boston Info-line: 1 617 629 0777.

This event will take place in Burlington, Vermont, a short two hour drive from Montreal! This rave promises to be a great one with an incredible DJ line up: **Dante (NY), Overload (Portland), Mayhem (Boston), Dale Charles (San Diego), Evar (San Diego), Jason Mouse (Boston), and A Place Called Bliss (Toronto)**. Other features include 10,000 watts of pure sound energy, and a special live performance, in an 8,000 square foot barn! This event is being promoted all over North America, and Montreal is not going to be left out! Special arrangements are being made for transportation to and from the event, so if you're interested, (and I know you are...), please call Lady Jane A.S.A.P. In the works is yet another event by **Tempest Productions** called **"Elevation"**. This one promises to be a unique experience in the realm of raves as it takes place for two solid days outdoors, (from **May 21-23**) somewhere in the green mountains of Vermont. Several prominent DJs have expressed interest with Montreal being represented by **Tiga and Robert De La Gauthier**; as well there will be live performances by **Amerindian tribal bands!** What a refreshing concept: real musical instruments! Details haven't been confirmed yet but a package deal involving admission and lodging for one low price are in the works. Stay tuned for details...

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TORONTO AT A GLANCE



SENSE OF SPACE AND TIME

FROM : PLAY DE RECORD
EUGENE

ATTN : MINI-MONO

THE MAZE	FRI 12th MAY 760-3322	9 DAYS MARCH BREAK RAVE ENDING SAT 20th MAY DJ'S: MATT-C,SOTT TURNER, CHIC DYNASTY,EXODUS, PSYCHOSIS
PLEASURE FORCE	SAT 13TH MAY 760-3232	DJ DOGWHISTLE,PETER THE GREEK, JOHN-E
DELIRIUM	SAT 20th MAY 760-3105	JUNGLE PHD,MEDICINE MUFFIN JAMES ST. BASS,MARCUS ALSO HOUSE DJ'S IN THE HOUSE
MAYHEIM	SAT 20th MAY 631-7438	DJ DOGWHISLE, PETER THE GREEK JOHN-E
CHEMISTRY PROD	SAT 27th MAY 351-0911	
INSOMNIA	SAT 27th MAY 322-4273	RUFFNECK,JUNGLE PHD,PLACE CALLED BLISS,MD ROBERTS
TRANCE DANCE	SAT 27th MAY	
NITROUS	SAT 3rd APRIL 760-3185	DJ DOGWHISLE,PETER THE GREEK JOHN-E & SPECIAL GUESTS
EXCEL	SAT 3rd APRIL 451-6785	JUNGLE PHD,RUFFNECK, MD ROBERTS
CHEMISTRY PROD	SAT 10th APRIL	
UNDERGROUND RESISTANCE	SAT 17th APRIL	MC RUSH,JUNGLE PHD,RUFFNECK JAMES ST.BASS,MEDICINE MUFFIN 318 RICHMOND ST.
INFINITY PROD	SAT 1st MAY 760-3336	
PHASE 3	SAT 8th MAY	MARK OLIVER,SEAN L,DR.NO, RUFFNECK,JUNGLE PHD, MEDICINE MUFFIN,JAMES ST. BASS PLACE CALLED BLISS
DELIRIUM	SAT 22nd MAY	
ALSO EVERY FRIDAY CHEMISTRY PRODS. PRESENTS FUNHOUSE AT 306 RICHMOND ST.		
ALSO EVERY LAST SATURDAY OF THE MONTH , CHEMISTRY AT THE HOP PARTY (318 RICHMOND ST.)		
ALSO EVERY FRIDAY, PLEASURE FORCE PRESENTS THE RISE AT 318 RICHMOND ST.		

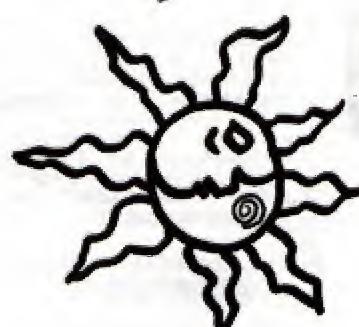
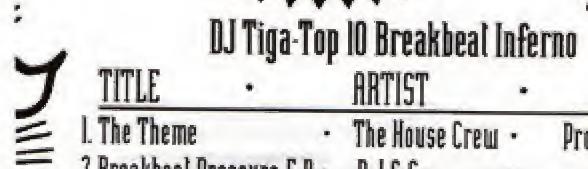
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10

DJ Tiga-Top 10 Rave-Trance-Tribal-Acid

TITLE	ARTIST	LABEL
1.Breakin' and Bazzin'	Nutro-Gen	Thunderpuss
2.Planet Ohncel	Hole In One	See Saw
3.Live at the Love Parade	Mind Abuse	Superslim
4.Electricity	white label	white label
5.Pacemaker	white label	white label
6.Mirror Obsession	X-Crash	Direct Drive
7.Ultimate High	white label	white label
8.Next is the E- I Feel It	Moby	Instinct
9.Open Your Mind	Usura	Deconstruction
10.000890569	AFX	Rephlex



DJ Tiga-Top 10 Breakbeat Inferno

TITLE	ARTIST	LABEL
1.The Theme	The House Crew	Production House
2.Breakbeat Pressure E.P.	D.J.S.S	Formation
3.Trip II the Moon Part II	Acen	Production House
4.Whine You Bottom	Wishdocta	white label
5.Falling in dub	Splice	PMT
6.Shaggy Riddims E.P.	Ruff Rider	white label
7.Barefoot Dancing	Splice	PMT
8.On Your TODD	white label	white label
9.Flex Final	DeUnderground	Program III
10.Distant Dream	Killerhertz	Kickin



DNA Recent History

by DJ Tiga

-The last issue of **Trance 5000** came out right before the **RAVE NEW WORLD** show at Metropolis on February 4th, at a high point in Montreal's RAVE history. Well, it looks like its going to happen again- this report should be out right before the **SOLSTICE** rave on March 27- by far Montreal's most ambitious Rave venture. Hopefully this update will be able to fill the gap. To explain all that has happened in between -and help prepare for all that is ahead.

-Let's start at the beginning: it's 1:27 A.M. at Metropolis on a cold Thursday night. Inside, the usual cruising Italians have been replaced by Montreal's united Ravers- dressed. I might add, in their finest attire. On stage, standing in a crucifixion-pose high atop a speaker, stands a small vegetarian by the name of ...MOBY. Suffice to say, he was absolutely incredible, and instantly won the love of Montreal. The event was wicked...CUBERSONIK was mental, and PRODIGY was...well...ah....they were good, I guess. Much respect to EDO (I prefer Thomas) for his hard work. And a big hand to my partner JUSTIN for selling about nine thousand SMART drinks (including one to Al Nurnberg, who unfortunately didn't choke).

-The MOBY show, as it's become known as, marked the beginning of Montreal's growth as a Rave center. For the first time in about 8 months, it all started to fall into place. The new faces started to become regular faces. The RAVE LINE started to get very busy. The foundations had definitely been set; the struggle was over.

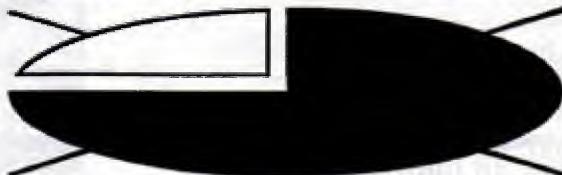
-Then there was RAVE 2002. It was really fun night, but somehow fell short of earning the title of MENTAL. Thanks to Oliver G. for giving it his all (and his pager). After that event there was (I think I'll put this in small print) 32 west. It was really cool the first night...and then it was really...deserted. It had potential, it had space, it had location, ...but it didn't have time.

-There was the DNA trek to Boston. Or should I say Trip. nuff said. Thanks to Daddy Justin for babysitting, and a huge thanks to Elyssa and Eric and the whole Boston posse for quite literally saving our lives.

-There was the loft party on DelaGauchetiere, which was cool. Yes Ryan, that was a PIG. Thanks to Rebecca for making the brilliant observation that the pig looked exactly like a KIWI.

As I said above, the struggle was over. No more proving grounds, and no more competition with the evil empire of HOUSE. In fact, it quickly became apparent that there had never even been an evil empire. Bear with me. I'm speaking about my own philosophy. So with this dynamism of struggle gone, what happened? Unfortunately, we hit a stagnant period, for the first time, we stopped moving, stopped pushing, and in a way stopped caring. Those virtues that had brought RAVE so far- creativity, dedication, and fanaticism- began to fade.

And then came (drum roll) the idea for SOLSTICE. DNA merged with a group of friends who call themselves the BUS COMPANY. The goal was, and is, very simple- to set a precedent, to GIVE everyone a REAL party...and to break out of this period of stagnancy. Montreal's Rave scene has so much promise, and so bright a future. We must never become static, never slow down, and never lose faith in our dreams.



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•DNA Rave Info Update• by DJ Tiga

I have so much information to give out that I'm not even going to waste time on a willy preamble.

⊕ The single most important thing that I have to say is -SOLSTICE. This is going to be the biggest Rave event ever, by far. The flyers are gorgeous. The location is very sly, and very secret. There will be two entirely separate dancefloors each with mega sound systems. DJs on the night will include- REPETE from New York, where he spins insane hardcore at FutureShock at Limelight. He also records serious trax as part of EQUATION, catch that at MAYDAY as well. From Detroit, Richie Hawtin is coming- he's one of the top techno artists in the world. His partner John Aquaviva will be there from London, Ontario. Pierre M. is coming from London, UK. I've never heard him, but he's supposed to be mental. On the local side there's myself, Robert, Interchill and Coal, and Christian Farley. SOLSTICE is going to have an entire SMART CAFE, with your usual host, that guy you hate to love-JUSTIN. I can't even begin to list the attractions: T-shirts, Trance 5000, mind machines, etc... On March 27th, if you're not at SOLSTICE, we'll assume you're dead, it's that simple. The location will be revealed in the last 24 hours on the RAVE LINE.

⊕ The DNA RAVE LINE (514-6446) has now been expanded, for longer messages. Long gone are the days of my frantic 60 seconds.

⊕ On the 3rd of April, The PLEASURE FORCE posse from Toronto is throwing a RAVE in Montreal. Yours truly will be spinning, as well as some wicked Toronto DJ's. DNA will be there.

Our buddies in Boston, TEMPEST productions are throwing a big rave in nearby BURLINGTON. It will be called REVERSE, and will have Dante, Overload, Mayhem etc., spinning. Unfortunately it's also happening on the 3rd.

⊕ On April 9th, at the Spectrum-BOB STRUT will be playing live. I'll be spinning and Justin will be serving frosty beverages....I will be insane.

The next night is another warehouse type RAVE. It's going to be big, but I don't have details yet. Basically, we can now party every weekend...wheee.

⊕ On April 17th is a Mega Rave in PORTLAND, Maine, being held by Casey and the Sunrise Gang. It's going to be insane, details later.

The next weekend is MAYDAY...so DNA will be taking a short vacation to GERMANY, sorry.

⊕ Let's see what else:

-Lots of big plans for the summer.

-Justin will be introducing his new line of SMART Drinks: loads of new flavors, and goodies such as Amazon Guanana, Day Bliss, and Stimuliner.

DNA is also going to buy our own personal MIND MACHINE.

DNA clothing, called DNA LANDING GEAR, should be out in time for SOLSTICE.

-Justin is launching his new SMART CAFE. It's going to be like a lounge, with friendly service, and chairs and ambiance and Justin mode...well maybe.

-BERNO, our Halifax correspondent, will be releasing his new "SECRETS OF EROTIC MESSAGE" home videos. HA HA -Membership cards should be available soon.

-Every MORNING from one to four in the morning, myself and CORT have a RAVE show on CHUT radio 90.5 FM. It's a lot of fun...LISTEN

And of course, just on the list, but first in our hearts-The music, New Tapes, new trax, and the usual DNA quality.

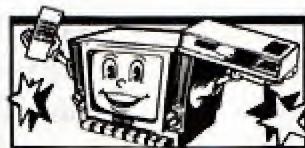
⊕ I can't even begin to list everybody who has helped the scene grow to what it is, but I'm going to try. Please forgive if I left someone out and I'm very tired! I've missed anyone:

A million Dank Inc Trance 5000, Lady Jane, Neeran, Inbeat, Chris, Robert, Bunker, Interchill, Coal, all DNA members, Thomas, The Magic CRUTCHLOOP, Javier the Gabber Chameleon, Paul you're the KING, The BUS COMPANY, Antonia, Rebecca, CRYPT and Mark S., Mike of CDC, Chemistry, Dr. No for Inspiration, Repele, Scatla, Foohouse, Nelson, David the human laser, Mike from D.C., Ryan and his Hat, Senja and her shades, J.C., Thrifty rental and the jet green Plymouth, Yannick Eddie van Rave, Elissa and Eric, Chris Clarke, Pandemonium, Ottawa posse, Quebec posse, Jason and Bianca, NSOB, Ben, Legs, Laz.

And of course to the core- Ben W., Willie, Brooklyn Andrew, and Oliver.

And in a category somewhere all by himself- BERNO and COUNTRY IDL

**For Any Info Call the DNA Rave Line
(514) 854-6446 RAVE ON MONTREAL**



Parts Identification

1



DJ TIGA • JUSTIN

SPRING / SUMMER 1993

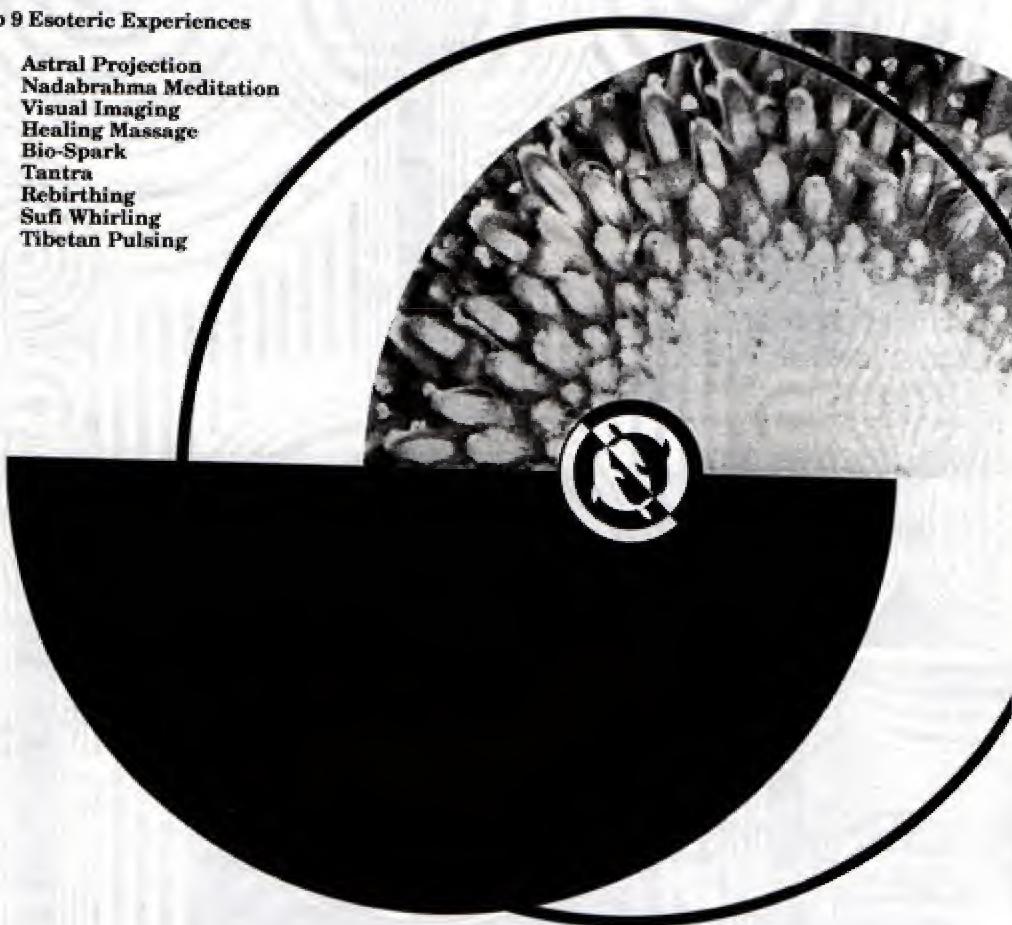
EVENTS
SMART BAR
VISUALS
DNA RAVE LINE
(514) 854-6446

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Weird Charts

Top 9 Esoteric Experiences

- 1) Astral Projection
- 2) Nadabrahma Meditation
- 3) Visual Imaging
- 4) Healing Massage
- 5) Bio-Spark
- 6) Tantra
- 7) Rebirthing
- 8) Sufi Whirling
- 9) Tibetan Pulsing



MUSIC
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Top 6 Favorite Pastimes

- 1) Surfing
- 2) Goa raves
- 3) Meditation
- 4) Contact improv
- 5) Flying
- 6) Capeira

Top 5 Rainy Day Faves

- 1) "Acid Eiffel" by Choicee
- 2) "Stellar Supreme" by Cosmic Baby
- 3) "Huxley Dreams" by Tetrys
- 4) "Till the Clouds Roll By" by Ralphie Dee
- 5) "Virtual Love" by God's Brain

Interchill Winter Faves...

This chart has been put together with a focus on records that we consider to be excellent examples of trance, chill-out, and progressive house. This is not a chart to try to impress other DJs, but rather to provide people who are new to this kind of music with some kind of guide

Compilation albums are still the best value, and a lot more rewarding than buying four mixes of the same song. Montreal record shops will either have these tracks, or be able to order them for you. Here's to a sunny, fluffy, chilled-out Spring... (in the name of fun...)

- | | |
|---|--|
| - Eat Static EP | -featuring three insanely good tracks. Acid dub with a kickass beat |
| -Earthjuice - Ambient Dub 2 | -an excellent chillout compilation and an essential for the end of any evening |
| -Electroete - "I Love You" (rmxes) | -some brilliant remixes of this ambient/chill classic |
| -Dr. Atomic - "Schudefloss" | -progressive house masterpiece on Guerilla records |
| -Gypsy - "I Trance You" | -wicked piano and female vocal |
| -System 7 - "Desir" (ghost mix) | -remixed by Orb DJ Lewis aka Bandula. This is a unique sound with a criminal beat |
| -Mind Control - "Life for Ever" | -the perpetual trance mix is a 5:30am dance classic- |
| -DJ Swet - "Shady Tree" | -from a white label by DJ Swet and Steve Nervous featuring Meeraav. 14 minutes of perfect chillout, with a haunting female vocal. Excellent for sunrise. |
| -Groove Corp. vs Original Rockers | Stoned - this record speaks for itself |
| -Sven Van Hees - "Emotional Rehabilitation" | -buy anything by this man, who, incidentally, is behind all those insane & tribal Wonka releases |
| -Trancemaster 2 | -a trippy view of the best in trance |
| -Choice - Paris EP | -from French DJ Laurent Garnier The track "Acid Eiffel" is 14 minutes of the smoothest trance with a delicious beat; love it |
| -Geezone - "Doi-ing" | -excellent progressive house with a heavy dub bassline |
| -Missing Links | -an excellent tribal-trance compilation. From the great Belgian producer Frank De Wulf |
| -Grid - "Crystal Clear" | -danceable trippy-trance with remixes by the Orb |

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MAYDAY

Ever wanted to experience one of those legendary European mega-raves? Well, now's your chance! We here at Trance 5000 have access to a limited number of tickets to Mayday IV, the ultimate spectacle of the season, so if you're serious about going, then drop us a line at either of our contact numbers; otherwise you can always wait till we get back to hear the stories of how amazing it really was! And now, rather than paraphrasing, we'll let the Mayday Presskit speak for itself!

MAYDAY

"The Judgement Day"

April 30th, Westfalen Halle, Dortmund / Germany

Mayday raves set standards of rave culture worldwide. The upcoming fourth event is a temporary climax in Mayday History. MAYDAY declares it's focal point, the rave to the 1st of May, a holiday for all ravers. Ravers from all over join in to celebrate the most significant party ever.

A location reminding one of a huge spaceship by its shape, Westfalen Halle in Dortmund is the biggest roofed over arena in Germany. Mayday IV is "The Judgement Day", and everyone declaring House and Techno out and dead will have had his punishment by then, when the international Techno coalition of about 15,000 ravers takes off without them.

Mayday presents the most gigantic installation in rave history. 35 tons of sound equipment, hanging from the ceiling, ensure optimal sound, as well as a giant Magic Bassline along the dancefloor, tested for simulation of earthquakes in California. All mobile Motorbass systems in Europe there will be assembled, plus the biggest laser installation ever produced at a Techno event. A laser tower with six high definition lasers, run by a recently developed special programme, will center the dancefloor - a new dimension in the field of rave visuals.

With a Cyberlight-Cinescope-System there for the first time, video animations will be driven simultaneously by music without delay.

Judgement Day Line Up

DJs: Lenny Dee, Jeff Mills, Lisa'n'Eliaz, Frankie Bones, Westbam, Dick, Marusha, Tanith, Boscaland DJ Team, Kid Paul, Rok, Rene, John & Julie, Mate Galic, Marco Zaffarano, Nicky Sprenger, Andi Dux, Jorg.
Live PAs: Moby, Prodigy, T.Vee, Fierce Ruling Diva, Equinox, PCP, N-R-G, Genlog, Resistance D., Hardsequencer.



The Mayday Principles

Gaining profit from all experience of international rave history, Mayday is prepared to put up the perfect party. Apart from the line up and perfect sound, there are four principles in making the Mayday Rave unique:

1. One Dancefloor Conception

Mayday insists on one dancefloor for all, for: all celebrate Mayday together. The Mayday dancefloor, with it's Magic Bassline, is the space to be in. The usual dancefloor division into various areas interrupts the total rave by those wandering about, and splits up the scene. Many small dancefloors can't produce the overwhelming visual impression of one Mayday dancefloor.

2. Showcase Conception

Mayday presents the best of acts and the most interesting newcomers in an optimized chronology, concentrating on an elaborate performance from their own fresh imagination. Like before, Mayday is most interesting for ravers, because DJs and acts are to present their latest releases. Numerous records and rave anthems are first played at Mayday. For an overview regarding the state of the art in House and Techno, Mayday is the top event, an absolute must.

3. Total Energy Conception

Mayday will run for fourteen hours and have no breaks, flops or stopgaps that so many endless raves have. Composition of the Mayday set will guarantee optimal waves and total energy.

4. The Techno Coalition

Indeed Mayday's big success are the Mayday Ravers themselves, coming by bus shuttles from forty European cities. Travelling for hundreds (some even thousands) of miles to the rave, ravers are ready for total excess. Mayday is a meeting of international techno community's most vivid scene. BE THERE!

Mayday, 30th of April 1993, at
The Westfalen Halle in Dortmund, Germany
begin 20h, booking tickets in advance is recommended

In North America,

Contact: Mini-Mono tel: 1 514 345 9181
fax: 1 514 931 0252
Lady Jane tel: 1 514 843 3498

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BRAND-X²

TOP 25 FOR FEBRUARY 1993

<u>TITLE</u>	<u>ARTIST</u>	<u>LABEL</u>
1. Waveform Transmissions Vol. 1	Jeff Mills	Tresor Germany
2. The Possible Future	Arpeggiators	Harthouse Germany
3. Red Bull From Hell EP	DJ Hell	Vortex USA
4. Big Brother Is Watching..	Alien Factory	Generator Germany
5. Overload	X-Buzz	Diki Belgium
6. Polygon Windows	Aphex Twin	W.A.R.P. UK
7. Thera EP	X-103	Axis Records USA
8. Silicon Ghetto EP Vol. 2	Nico/Repete	Accelerate USA
9. Dimensions	F.U.S.E.	+8 USA
10. Plasma	3XXX	Bonzai Belgium
11. Butoh	Futurhythm	Harthouse Germany
12. L'Ange Gabriel	Brainwasher	Bonzai Belgium
13. Time Modem EP	Zekt	Adam & Eve Germany
14. Tremoro Del Terra	Illuminate	XVX
15. Silent Eruption	Remy/Sven	Global Cuts Belgium
16. Jackhammer	Cyberonik	Probe USA
17. E-Limonade	D Y L	Cash Belgium
18. Quantum	Space	Metamorphic USA
19. Virtual Love	God's Brain	MFS Germany
20. The Vanguard EP	POD	Buzz Belgium
21. Twilight Creatures	Moon Eyes	Bonzai Belgium
22. Hott Flash	Bass Inc	80 AUM Holland
23. He Chilled Out	Phenomania	No Respect Germany
24. TekKno Tribe	Overmind	Tesseract Holland
25. The Ultra EP	Like a Tim	DJAX Holland

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GUEST CONTRIBUTER SPOT

Intro: Once in a while certain things need to be said, even if it's not what you want to hear; call it a clearing of the air, a shakedown of those unwanted skeletons in the closet, etc. When I first received this article, it struck me as a brilliant commentary on the dark side of the scene, that most people here (and certainly those not in the industry) would be unfamiliar with:

I also realized that a lot of people just plain wouldn't like it; would consider it to be too much of a downer. But you know, if you really believe in what your into (like I know most of you are) having someone challenge that belief and make you think twice should be a welcome and positive experience. And so, on that thought, I invite you to read the words of a Lady whose been in the scene from day one. She's got some sharp words to share, so you might want to listen up.

THIS RELENTLESS CULT OF TECHNO: WILL IT SURVIVE THE 6 YEARS, 10 MONTHS and 8 DAYS LEFT IN THIS CENTURY?

Rising up in the late 80's, our underground techno movement and its pioneers undertook to destroy all commonly accepted music- on the radio, in the clubs and in the mainstream music press- at any cost! Everyone knows who was there first- a few hearty souls in Detroit, NYC and Europe (and haven't we all wasted enough time arguing on that point). By now we were supposed to have spawned the New World Order. It was suggested that, with our technology, we should start again from scratch- with no past history and our futures a mystery. As we aimed to tear down the traditions of music and to break and disrupt the natural flow of artistic development by sudden great leaps forward, we upped the standards of technological craftsmanship and combined it with meanings so obscured we shaded our music into unintelligibility for some and great revelation for others. This relentless cult of Techno, with the current assertion

that the music need not be good or pure just as long as it is hard, harder, and harder still conceals an unyielding and long sustained attempt to undermine and ridicule the commercial establishment.

Now that the whole point of hardcore techno has been made, can't any of you see that the commercial music establishment is now laughing at us?

This "hardcore" mentality also ridicules and uproots all moral codes- from what's been recently heard out of the mouths of many of our young producers, DJ's and journalists. How "hardcore" can you be when you start thinking there is no God, there is no truth, there is no beauty or love and how chaotic and evil the universe is etc, etc. This mandatory hostility is starting to turn inward. We are starting to see this attitude reflected not only in the work of some truly great talents, but also in their outlooks toward this business of music as a whole. How "hardcore" these abrasive attitudes are- and how helpless!

Now self destruction becomes the apotheosis of this belligerent movement. If we, the creators of this art and this sound, are going to obediently submit to this downward slide in thinking we will be contributing to a highly dangerous fall of our own human spirit- to a degeneration into some kind of lower state, closer to the animal world. Maybe we should look far below the surface. Indeed, something greater than the phenomenon of techno will be noticed shimmering beneath the surface shimmering not with light but with an ominous red glow. Looking intently, you will see that this ominous red glow represents the most basic character traits we all possess: envy, fear, greed, jealousy, and hate. These character traits are built on a foundation of long-simmering feuds about collaborations gone bad, royalties not paid, contracts not signed, expectations not met, and dreams not realized. The sores and ulcers that many producers and Artists carry around are now infecting everyone around them. While these gifted people should be creatively outpacing these disillusionments they instead retreat

Damon Wild (Limelight, Various, NYC)

1. Phazer EP	Jeff Mills	Generator Germany
2. Waveform Transmissions Vol. 1-	Ceejay Boland	Tresor Germany
3. The 4th Sign EP	XVX-1	R+S
4. Illuminate	Cyberonik	Edge U.K.
5. Delirium EP	Freddy Fresh	Germany White Label
6. Jackhammer	Aphex Twin	Probe
7. Painkiller EP	Hearts of Space #3	EX-11
8. Analogue Bubble Bath #3		Reflex
9. Tec-Thoutful Spot		Basic Beat Holland
10. Cover Action II		Fax Germany

into pools of animosity and resentment that will settle in for years and years and years.

Boy, would I like to name some names here and have everyone take a long, hard look at certain examples. But at this stage, most of these individuals are either in such a state of rigid denial about this, or more likely, ready to attack the proclaimers of their sorry attitudes with baseball bats.

For quite a while now, this relentless cult we call techno has exhibited a very stubborn tendency to grow not higher but to the side, not towards the highest achievement of craftsmanship and of the human spirit but toward the disintegration into a frantic and insidious "novelty" (according to the majors and mass media like CNN). Rave has catapulted this into an even further nosedive. We were supposed to be getting our music across to the masses. Large gatherings of the young in huge warehouses and arenas suggested that this phenomenon indeed had taken hold and the music was finally breaking through. We showed up with our record crates and stage gear, full of hope and anticipation, only to encounter kids on E sucking lollipops and wearing snoopy caps - and then no longer registered surprise when we stepped on a few crack vials on the way to the DJ booth. **How the hell did this happen?** Most of the quality music never made it on to the turntables at these raves, either. We were told by organizers that these kids wanted **hardcore** or else they wanted your blood. (And what if the higher beings are now cruising our orbits, picking up music straying from any of these sizeable gatherings - how could they guess there ever was a May or an Atkins, or even a Beethoven or Bach for that matter?)

Now, having lived through these several lethal years inside the underground and rave culture's iron shell, some of us are crawling out - barely alive to tell the tale.

Our dirty little civil wars are also now being fought on foreign turf. It is interesting to note how the foreign underground music press has picked up on our current state of turmoil. They have professed the loss of a responsible organizing force here and are now commenting on our weakened structure, noting the loss of meaning and value that certain people had to our scene just a few years ago, while gloating at the same time and crowning the newest "icons". Just as soon as they bestow "icon" status on one young techno God, they swiftly excommunicate another! The rantings and ravings of these journalistic **"Futurists"** and their (inflated sense of) power over our underground scene will not last long; under their heavy cover one will soon see nothing more than aggressive impulses coupled with their own personal ambitions. But, these aggressive impulses of the foreign press into our scene may very well proceed and foretell the most musically destructive period of the last decade in this century. Whereas our cataclysmic upheavals will erupt on the pages of the foreign press, it will spread to our shores and cause us to destroy one another. They will see what we've done to ourselves and boast, saying that they predicted it all along! Perhaps the underground should have writers and journalists wherein the primary object of interest is the writer himself in relation to the work; his own introspection measured against the craft of others (but then, how many producers and artists do you know who can also put a sentence or two together?) Perhaps the immediate solution for all of the underground types currently in strife within this relentless cult is to take a mutual stand against the foreign press manipulators who not only mis-report on the conflicts within the scene but often encourage it!

In the meantime, the total confusion we are all

feeling right now is understandable- but by who?

The artistic perception of this current state renders us the music itself in a state of shock, resentment, humiliation and even denial - Call It Hardcore. Unable to find in themselves the strength to fully withstand and refute this current state of underground turmoil, many of our young producers have now given in to the more accessible path of commercial techno and hardcore. Many of them are now asking is it worth the trouble to strive for underground acclaim, only to fall prey to things like unscrupulous independent labels, internal strife within the scene, or worse, that aforementioned foreign press manipulation of their careers. The spiritual axis of this way of life has grown dim, and to some of our lost creative people the underground scene must now seem senseless.

At this point, we should be asking ourselves how many times in our lifespan are we going to witness a recurrence of one and the same perilous anti-commercial phenomenon? What kind of foundation are we building our careers on? When we really grow up and **get much older**, are we going to still stay within the confines of the underground? When will it be time (if ever) for us to move into the mainstream?

For now, it is pretty obvious that we are not living in a universe overflowing with joy. Love, peace and harmony? Maybe in the next world. Is it only natural that we should now get ready to experience a pause? Perhaps the true voices that bring forth the message of the scene need time before they can sound again. Maybe it is time to go into a coma - and, after a period of silence, feel the breath again of a new reawakening in underground producers. Hardcore will be the music of our distant, rebellious pasts - and techno will have to re-invent itself again. And maybe your denial **now** of any and all ideals will be considered courageous at this stage.

At the very least, this voluntary self-delusion could be your key to survival in the underground music scene through the rest of the 90's.

Moneypenny

NYC





The History of my Adventures in the Techno Realm

part I -

by Mini-Mono

Well, the fact of the matter is, unless you're deep into the organizing end of the scene here in Montreal, we've probably never met; so allow me to indulge in a brief, straight out of history, only slightly nostalgic account of my involvement with music over the last several decades. I mean...um...years.

As I remember it, the foundation for my love of techno music was laid in the years of '76 and '77. I was a wee lad living in Montreal at the time (having just moved there from Jamaica) and, with the Olympics in town for the summer, the eyes of the entire world were focused on our fair city. Of course, I was concerned with more immediate things, such as the looming spectre of puberty, just around the corner as our sex-ed teachers had informed us.

My routine for that summer went something like this: a busy evening of playing hide and go seek, followed by some spying on unsuspecting girls fresh out of the shower, and other such early adolescent activities.

Eventually, I would finally heed my mother's request to come home and go to bed, and that's when, in the soft street light darkness of the summer night, I'd settle down and turn on my magic box - my radio. For me, dial spinning in the dark was an almost religious experience: cruising the waves of static, the red "stereo" light would jump to life every time I hit a station; inside, my mind would settle into absolute silence as I listened to the static become actual music as my fingers turned the dial...was this going to be the song that would take me higher in my joy, higher in the moment, higher than the last? Or would the search continue? Every second was a mystery and a revelation. And I did realize today for the first time that in that sea of seventies pop, the very foundation of my love for techno music was born: witness the instrumental break of one of my favorites that summer: the arpeggiating bliss of the *Ledo Shuffle*; the electronic trippiness of *Dream Weaver*, the compressed modulating sound of the keyboard line in *Blinded by the Light*; all of these, and more, prepared the synapses of my mind for the reconfiguration necessary to appreciate the music we call *techno*.

A couple of years later, I remember becoming very disgruntled with my mandatory classical piano lessons. My mother tried every trick in the book to reapproach my increasingly slack attitude towards practice, first attempting to guilt me with the old "Your grandmother paid \$500 of her hard earned money to buy this piano so you could learn how to play". Then she tried bribing me with the promise of a *Complete Beatles Collection for Piano* if I practiced diligently. But that didn't work either. Nope. It wasn't until I experienced Georgio Moroder's chilling techno soundtrack for *Midnight Express* that my enthusiasm for tickling the ivories returned. Why, I went straight out and purchased the record with my very own pocket money (earned by mowing neighbour's lawns) and upon returning home proceeded to play the theme

song to death (which was actually pretty easy due to the crappy condition of my turntable). I listened to it until I'd learnt it by heart and could play it by ear on the piano.

After that, I was hooked. It wasn't long before I'd caught on to the cool of songs like "Disco Moscow", "Tous Petit la Planete", and "Supernature".

After being relocated to the godforsaken suburbs, my brother Jon and I soon discovered *Devo*, (I still remember "Swelling Itchin' Brain" like it was yesterday), *Gary Numan*, and other electronic oddities which were forsaken in favour of joining the inimitable punk band *The Raunch Pigs*.

Later, whilst attending university I'd all but forgotten my passion for music, buried as I was in the burden of my textbooks. One crisp fall night, my brother and his kissy girlfriend Andrea came by to visit, and, seeing me chained to my dreary desk as per usual, proceeded to kidnap and whisk me away to an amazing little basement club called "Kitsch", where it seemed every night was Halloween, and DJ Pierre ruled as the dance floor maestro with his offerings of techno punk from the beyond. It was there that I clued into classics such as *Cabaret Voltaire's* "Nog, Nog, Nog" and *UV Pop's* "Sleep no Talk", which primed me for the invasion of body music some years later: *Front 242*, *Nitzer Ebb*, and *KMFDM* then became the focus of attention in my ongoing quest for the ultimate in dance music.

Now it's at this point that the story gets interesting... (to be continued!)

Top Pop 70's Smash Hits

Hotel California

Blown It All Sky High

The Night Chicago Died

Afternoon Delight

Ledo Shuffle

Dream Weaver

Sir Duke

Blinded by the Light

Got to Get You Into My Life

Fernando

Beth

Reminiscing

Eagles

Paper Chase

Afternoon Delight

Buzz Scaggs

Stevie Wonder

Manfred Man

Earth, Wind & Fire

Abba

Kiss

Ambrosia



Canada 1976

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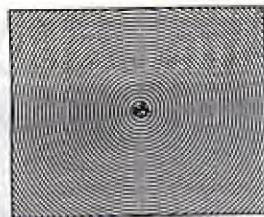
De La Gauchetiere Loft Part Review

(Sat. Feb. 13th)

Yes, Papa Smurf was in effect for this gorgeous gathering at Peter, Mike, and Rob's warehouse that was by invitation only; that's right, we're talking about "The Pig Party", so named because of the presence of a live black boar (Rob's pet). Interchill & Tiga spun cool tunes, and Fuzzy Logic did the live set thang on the tribal ambient tip; a total trance experience. The vibe of the whole party was so sweet...as was the set up, and free fruits (which nicely complimented the smart bar offerings). Oh yes: some rockers were throwing a party downstairs, got bored, and so decided to crash the rave by sneaking in through the fire escape! (Talk about a B & E mentality) But they were totally cool, and got right into the music! Hey, need I say more?

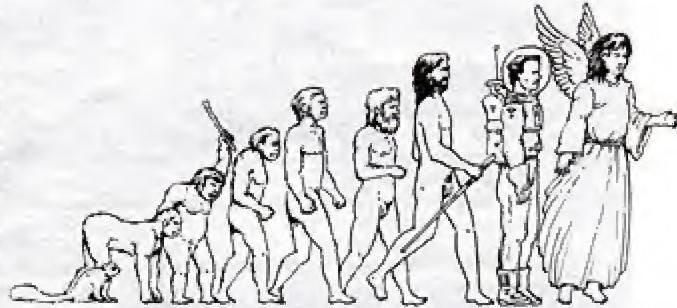
-Mini-Mono

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FUZZY LOGIC

Digital Drumming With the Wizard of Oz



Surfing Cyberspace-

by David Kristian of Fuzzy Logic

In a recent interview, Neil Young stated that "Feedback is a sound you can control, but if you let it go, it just goes on forever. It's like surfing."

Long before you burn out in the datanets, your spirit will have experienced what it feels like to surrender to the transient waveform constructs of Ambient music. Long before we come down with our last tec-hangover, with the LCD's of our machines etched in our retinas and with our ears slightly out of phase, we will have surfed the edge of the matrix with our synth engines, layering wave upon wave of sonic texture, feeling our bodies and neural nets fused with the anodized aluminum and PVC resin black boxes holding within them the power to turn lead into gold; to convert electrons into tones. We have shorted out the boundaries. We communicate with the world via universal grooves that while being sexless, brim with sensuality, and while being raceless, convey a sense of multi-cultural unity.

We have cracked the black ice and fed the electronic hearth, shattering the carbon twilight and bathing the crowd in warm subsonic hues.

Now is the time, here is the Tribe. Use what you've got, all of it! Unleash your creative spirit! Tune in to the frequency you like and culture jam your way into the 21st century.

If it goes on forever...Like surfing.

In closing, I would like to share a trick with all of you psychonauts out in orbit around the digital campfire: If you wish to synchronize digital delay lines to drum machines and sequencer tempos without having to tweak around endlessly, simply divide 60,000 by your tempo, and presto! SYNCHROSONIC DELAY! You can then multiply or divide by two to space out or shorten delay times.

Rave on!

Trance 5000 Top 12

	Title	Artist	Label
a)	"Acid Eiffel" (Paris EP)	Choice	FNAC (France)
	"insanely gorgeous acid ambient; very filmic, very moving."		
b)	"New Millennium"	Paul Mix	EX (U.S.)
	"acid influenced progressive pop with a tribal feel, featuring Damon Wild and Tommy Musto remixes on blue and white vinyl; super smooth; a must-have."		
c)	"Crystal Clear" Rmxs	The Grid	Virgin (U.K.)
	"a cabaret style dude decides to make dub, throws in an accordian for good measure, and blows everybody else off the stage in the process; on transparent vinyl."		
d)	"Tales from the Planet Hole in One	Hole in One	See Saw (Belgium)
	"Ohncell"		
	"a transcendental headphone experience if ever there was one, featuring mindblowing production on an ambient acid tr(EP)."		
e)	"Aeronautics EP"	Orange Sky	White
	"ambient, trance, metal= an instant classic with an original sound."		
f)	"A Taste of Your Own Medicine" (Midi-Evil Mix)	Elements of Trance	C-Level Productions(U.S.)
	"a transmogrifying piece of acid genius from the beyond; not for the faint hearted."		
g)	"Angel of Amphetamine"	Parrot Torture EP	Communism (Germany)
	"the ultimate hard trance robot music; at center stage is Mr. German Grunge Kick, he runs the show. His assistants: an army of high strung, testy drum machines, and fairies who'll blow acid dust in your eyes. Sweet."		
h)	"Jackhammer"	Cyberonik	Probe (Canada)
	"godly grunge metal distorto techno thrash, that's way ahead of it's time. If Robo cop was a DJ, this is what he'd play."		
i)	"Chemotaxis" (Sure Shock EP)	The Treatment	Toronto Underground (Canada)
	"most of this EP is a write off, but this track makes it all worth while; weird, trancy, and quite distinct; the more you listen, the more you like."		
j)	"Neue Frankfurter Electronik-Schule EP"	Air Liquide	German White
	"it's been kicking around for a while now, but remains largely unknown; absolutely hypnotic experimental acid ambient. Prepare to be mesmerized."		
k)	"Gnarl"	Modulator	EX (U.S.)
	"very moody, with a tranced out kick/hat sounds like a fat sizzling steak. Put's the "B" back in Buzzzz."		
l)	"The Possible Future of Mankind"	Arpeggiators	Harthouse (Germany)
	"an outstanding anthem in the Harthouse tradition: hard but lovely and guaranteed to please."		
m)	Stellar Supreme (the club mixes)	Cosmic Baby	MFS(Germany)
	"Perfect!"		

That's it for this edition of TRANCE 5000; next issue, we'll be back with coverage of MayDay, E-Mail, the usual network stuff, that Goa closeup I've been promising, plus a whole lot more (including the origin of our names), so stay tuned! Have a great spring! and bye for now.

Mini-Mono
and Lady Jane

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TRANCE 5000



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